

American Art News

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ARTISTS SHOW FOR RED CROSS.

The exhibition of paintings, drawings and sculptures, contributed by American artists, for the Red Cross Fund for war sufferers, and arranged by Mr. W. H. Nelson of the International Studio, opened on Wednesday last, with a reception at which there was music, in the large studio of C. S. Pietro the sculptor, No. 630 5th Ave., and will continue through Nov. 10. The proceeds from admissions at 25c, and catalogs at the same price, as well as from all works sold will be entirely devoted to the charitable object for which the display is held.

There are 165 numbers in the simple catalog, for the most part oils, many of these slight sketches, and perhaps fifty drawings, etc., with a few sculptures. It is difficult, and may seem ungrateful, to criticize adversely a display organized for so good a purpose, and which organization reflects credit upon its promoter, Mr. Nelson, and his assistants, but save for a few finished and fairly good oils, and a few drawings and sculptures, whose makers are all mentioned below, the contributing artists have seemingly, for the most part, contented themselves with sending what may be called studio sweepings and inferior work. It would really seem as if the contributing artists had thought the exhibition, and its good object worth while, or had sincere sympathy with it, they would have sent something worth while or refrained from contributing at all if they did not feel they could afford, in these times, to contribute worthily.

Those painters who show and have generously contributed works really at all worthy of their abilities are Glenn Newell, Philip Little, Lee Ziegler, Ossip Linde, F. Dana Marsh, Albert Rosenthal, Howard Giles, Luis Mora, Jonas Lie, Adolphe Borie, W. F. Kline, Lilian Genth, Leonard Davis, Warren Davis, Harry Townsend, W. H. Hyde, S. Montgomery Roosevelt, Charlotte B. Coman, Augustus G. Heaton, C. W. Eaton, A. V. Tack, De Witt Lockman, Robert Henri, Rhoda Holmes Nicholls, Theodore K. Pembrook, Robert Spencer, L. Kronberg and F. J. Waugh.

The "honor men," who have sent drawings are Charles Dana Gibson and J. Carroll Beckwith, and Mr. Fessenden has sent a number of good etchings. Of the sculptors C. S. Pietro, with three examples, Christine Dossert, Daniel C. French, Frances Grimes, A. St. L. Eberle, Mrs. Harry Payne Whitney, Caetano Scarpetta, and Mme. Marie Apel, the last of London, are all worthily represented.

To the above, and possibly a very few others whose names may have been overlooked on the crush of the opening day all honor for their generosity—for the rest—silence!

MACBETH'S OPENING SHOW.

The Macbeth Gallery, 450 Fifth Ave., opens the season with a group of selected paintings by American artists to run until November 16. The exhibition is varied in scope and subject. Of the landscapes Gifford Beal's "Fountain" invites attention for its sunny, warmth of color and breadth of handling. Emil Carlsen exhibits a canvas entitled "In Venice" which has much of the charm peculiar to the work of this most interesting painter, and "Summertime" by J. Alden Weir is a typical example of this artist's skilful handling of the technique of painting. Robert Spencer paints more directly, in monotonic color, a rural scene entitled "Along the Creek." "Interwoven," by Davies is one of his characteristic subjects, expressed in his new style rather than a change of heart. "The Garden Chair," by Frieske, in a blue, green, and purple color scheme, is a bit more perfunctory than usual.

Other painters represented in the show are Charles W. Hawthorne, whose "Annunciation" is another variant upon the painter's version of the eternal feminine; Elliott Daingerfield, Charles H. Davis, Ben Foster, Ivan Olinsky, Henry Ranger, Chauncy Ryder, William Sartain, Gardiner Symons and Ballard Williams.

OPPENHEIM SALE POSTPONED.

The ART NEWS is in receipt of a communication from Lepke's Auktion Haus, Berlin and Hugo Helbing of Munich to the effect that the sale of the art collections of the late Freiherr Albert von Oppenheim of Cologne, announced for Oct. 27-28 last at the Lepke Galleries in Berlin, and which would have been a notable affair, has, in consequence of the war, been postponed indefinitely.

BAKST AND CROWLEY SHOW.

Paintings and drawings by Léon Bakst, occupy the galleries of the Berlin Photographic Gallery, with drawings, paintings and grotesques by Herbert Crowley, until Nov. 14.

The Bakst showing is dominated by the sketches for various stage settings, already known through reproduction, and which with his costume designs reveal the real metier of the war. It is as a designer and colorist that Bakst makes his individual appeal, and even in this his exhibition fails of its true mission unless one can follow the artist to the legitimate field of his operations, the theatre, and see the working out of his rich and fertile ideas, for which these drawings are little more than a hint.

Bakst rejoices in barbaric colors, in strange lines, and forms, in emotional schemes of color and design, but his metier is the portrayal of the living, plastic

MUSEUM'S ALTMAN PORTRAIT.

The executors of the estate of the late Benjamin Altman, on Oct. 27 presented his portrait by Ellen Emmet Rand to the Metropolitan Museum where it will be shown publicly with his collections on Nov. 18 and at the private view and reception on the evening preceding. The subject is shown seated, in an arm chair and the work was painted from the only photograph said to be in existence, which was taken for Mr. Michael Friedsam a few months before his death.

SALMAGUNDIANS "GET TOGETHER."

The annual "Get Together Dinner" at the Salmagundi Club, will take place tonight. A special program has been prepared. Among the guests will be Poulton Bigelow, who will discuss the European situation, Montague Glass, who will tell funny stories, and George Fleming, who will sing.

TO SAVE LONDON'S TREASURES.

The National Gallery, of London, has taken precautions to safeguard from damage or destruction by bombs its most valuable paintings. An official of the gallery informed a New York "Times" correspondent that 250 paintings had been removed from their usual places in the gallery. It is also learned that a number of art dealers have removed valuable works to bomb-proof places. They in turn say that numerous persons owning valuable collections have taken similar measures.

Some of the pictures removed from the walls of the National Gaiery are Raphael's "Madonna degli Ansiedi" and "Saint Catherine of Alexandria," Velasquez's "Venus and Cupid," badly damaged some months ago by a suffragette, and the same master's portrait of Admiral Pulido Pareja; Rubens's "Judgment of Paris," Rembrandt's portrait of himself, Murillo's "Saint John and the Lamb" and "Holy Family," Moroni's "Il Cavaliere" and "Portrait of a Tailor," "The Ambassadors," by Holbein, and the same master's portrait of Christina, Duchess of Milan.

Other pictures removed are Giovanni Bellini's portrait of the Doge Loredano, Correggio's "Madonna of the Basket" and "Mercury Instructing Cupid in the Presence of Venus," and Titian's portrait of Ariosto. In each gallery there is now a large galvanized iron tank full of water for use in case of fire from bombs.

BRITISH TRADE SITUATION.

In other parts of this issue, information is given from various quarters as to the condition of the trade ten weeks after the outbreak of a war of unexampled magnitude. If we may venture to summarize the situation generally, we would observe, in the first place, that the feeling of blank despair which seized the trade at the first onset of the disaster has almost entirely disappeared. The more cheerful considerations we suggested to the trade last month are having their effect, and without being Mark Tapley's, most of its members now appear to be taking a far less gloomy view of the position and prospects as the result of the war. The business in high-class publications may be almost at a standstill, but then it never is very lively at this period of the year. As regards the more general class of trade, there is undoubtedly a big falling-off, although we are assured that symptoms of improvement are already showing themselves. Already the more enterprising publishers and retailers have found considerable compensation in the production and sale of subjects having a patriotic or naval or military interest. To those of our readers who have not yet sought to "make good" in this way, we would say—"At least make an experiment with such publications, even if, at the outset, it is on the smallest possible scale." Some dealers—we trust their number will rapidly increase—have adopted a bold policy. They have put aside for a more favorable season their ordinary stock and have made a good display, both in their windows and inside their premises, of subjects of topical interest, the flags of the Allies sometimes forming a centerpiece.—Arts Trade Journal.

ENAMELS AT BONAVENTURES.

Mr. E. F. Bonaventure is now displaying at his galleries, 601 5th Ave., a remarkably interesting little collection of eight 16th and 17th century Limoges enamels, in grisaille and colors chiefly religious in subject. A benetier or holy water font has a representation of the Deity in an upper plaque, while the Holy Family is pictured below. This is signed Nouaillleur de Limoges. Naudin, "emailler près les Jesuites à Limoges," is the author of a "St. John" and a "Holy Virgin," while other subjects are the Saviour, Holy Mother, St. Francis, the Magdalen, and "Diana Hunting"—the last an especially artistic grisaille.

MILLET CENTENARY PRINT SHOW.

The centenary of the birth of Jean Francois Millet, on Oct. 4, 1914, has given the Prints Division of the New York Public Library an opportunity for another one of its timely minor shows. A number of cases in the Stuart Gallery (Room 316) in the main building at Fifth Ave., and 42d St. are filled with the etchings of Millet, the wood-cuts executed by his two brothers after his designs, the four large lithographs of North American Indian Life, by Charles Bodmer, in which the latter's friend and neighbor Millet drew the figures, and the usual prints and books concerned with the artist, the material being practically all part of the S. P. Avery Collection.

A SPANISH GYPSY

Robert Henri

Purchased by Metropolitan Museum from Geo. A. Hearn Fund

artificiality of the stage and his exhibition is interesting from the viewpoint of an artist's notebook, rich in suggestion, full of technical directions, and completely eloquent only to those familiar with its application to a Bakst presentation. There one sees, as in "La Pisanella," the rhythmic play of color and flowing movement in symbolic sympathy with the text and spirit of the drama.

When Bakst steps into the field of portraiture, landscape, and drawing, pure and simple, he is clearly beyond his depth. His "Femme Endormie" is dry and academic, his landscape timid, and his portrait statistical without the saving grace of art.

Prodigious patience in the command of a well-trained pen is shown in the series of black and white drawings, which form the main part of the exhibition by Herbert Crowley, an English artist, formed remotely upon Beardsley, but with considerably less original force.

Paul Manship has modelled a medal to be issued to members of the Circle of Friends of the Medallion as the eleventh in the series for the New York Tercentenary.

JEWEL BOXES REPLACE "MUGS."

In place of the annual Salmagundi "Mug Sale" early in December, there will be one of Louis XVI jewel boxes, designed by Charles F. Naegle. Fifty of these will be ornamented on the covers and sides with paintings of well known artist, members of the club, including Ballard Williams, A. T. VanLear, R. Vonoh, P. Cornoyer, Fred. Waugh, Emil Carlsen, Warren Davis, F. Naegle, C. W. Hawthorne, Glenn Newell, Granville Smith, E. Speicher, J. F. Murphy, J. W. Dunsmore, Arthur Crisp, E. S. Crawford, David Gue, and Albert Groll.

The boxes are made of unbreakable porcelain, are oval in shape, and about ten inches long by eight wide, giving the artists ample space on which to paint.

LOW COUNTRIES ART.

There is on view at the National Arts Club, 119 E. 19 St., a collection of some 70 Dutch and Flemish paintings, owned by Dr. T. de Vried, formerly professor of Dutch history, art and literature in the University of Chicago. Among the canvases are "Last Hours of Hendrick Hudson," by Martsen de Jange, painted in 1627, sixteen years after the explorer was abandoned by his crew, and a Rubens landscape.

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THE OCTOBER BURLINGTON.

Sir Claude Phillips opens the October number of the Burlington Magazine with an account of a most interesting and hitherto "Unknown Bronzino," a "Holy Family," owned by Sir George Faudel Phillips Bart. It was identified by the writer at a recent Christie sale. C. J. Holmes writes of "La Schiavona," by Titian, Lionel Cust of the 15th century paintings in the Church of St. Walpurga at Zutphen and also of "Two Portraits by Van Dyck," one owned by Mr. Max Rothschild and the other by the Duke of Arenberg. Hamilton Bell discusses "Tang Pottery and Its Late Classic Affinities" and "R. C." "The Recent Acquisitions to the Oriental Collections of the British Museum." The October number may be had of the American agent, Mr. James B. Townsend, at 15 East 40 St.

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BUREAU OF EXPERTIZING.

Advice as to the placing at public or private sale of art works of all kinds, pictures, sculptures, furniture, bibelots, etc., will be given at the office of the AMERICAN ART NEWS, and also counsel as to the value of art works and the obtaining of the best "expert" opinion on the same. For these services a nominal fee will be charged. Persons having art works and desirous of disposing or obtaining an idea of their value will find our service on these lines a saving of time, and, in many instances, of unnecessary expense. It is guaranteed that any opinion given will be so given without regard to personal or commercial motives.

THE SPOILS OF WAR.

Dr. Emil Schaffer, the German art historian, writing in "Kunst und Künstler," argues that all art works belonging to states or cities conquered and captured by Germany should be taken over by Germany, and that the most precious specimens should be brought to German Museums. He says: "The fist of the conqueror should be laid upon the intrinsic value of these art works, which can be estimated only in millions, in addition to their inestimable ideal value.

"No monument of 1914 could be more impressive and awe-inspiring," he continues, "than the reunion of the shrine of the Ghent altar with its wings in the Berlin Museum."

Somehow as one reads these utterings of Dr. Schaffer, one rubs one's eyes and wonders if one is not living in the fifteenth century. We cannot believe that our good German friends, art lovers, artists, dealers and collectors can or will endorse such mediaeval sentiments as those of Dr. Schaffer.

CORRESPONDENCE.

The Outlook for Art.

Editor AMERICAN ART NEWS:

Dear Sir—

It is idle to deny that some of the art dealers have had an unsatisfactory summer, and are somewhat discouraged over the war in Europe and the interruption of business.

I want to point out that full compensation for depression and stagnation abroad should be found in greater opportunities and better conditions here; and that there is no reason whatever for pessimism in America, no matter what the feeling may be abroad. If we all wear sour faces and talk like dyspeptics, so much the worse for us. Let us look on the bright side of things.

In the first place, this country has recently harvested crops worth close on to ten billions of dollars. This is new wealth and the owners are going to spend it; the money is going right into the channels of trade.

Sooner or later we will get our share—whatever share our enterprise and the quality of our goods deserve. For let it not be forgotten that the great West, where this wealth was produced, is optimistic, full of confidence, sure of the future—with none of the pessimism that seems to prevail in certain circles here "because the Stock Exchange is closed." It must not be forgotten that the Stock Exchange is an exchange; a trading-place for securities, not a producer of wealth. If the West were hoarding money we might feel depressed; but it isn't. It is spending money, and is buoyant with big crops and high prices—radiant with prosperity, and cannot understand New York pessimism at all. Even now Western money is flowing in this direction in a golden stream that will increase steadily in volume and power.

Second—Financial conditions in the East have steadily and rapidly improved. We are paying our debts to Europe with enormous exports; our banking facilities have been extended and our banking system has been strengthened, and everywhere we see improvement.

Third—Men are being killed by the thousands every day in Europe. These are the bone and sinew of Germany, Austria, Russia, France, Belgium, Holland and England—the producers, the workers in shops, factories and fields—the wealth-producers of a continent. This means that the ability to manufacture goods and transact business abroad has been enormously decreased; and such has been the devastation in manufacturing centres, and so heavy has been the loss of life that if the war should cease tomorrow it would be years before the productivity of Europe would be back where it was six months ago. But it is not going to cease tomorrow; the end is not in sight; death and destruction will long continue. What does this mean to us? It means that we must produce a large part of what Europe needs—food and clothing and all the necessities of life; her workers are dead, wounded, or at the front; our own must fill their places as producers for their markets and the world's markets. It means that new industries will be established here; that old industries will be loaded with orders, and that a great business boom lies right ahead. And no matter how much we deplore war, it is inevitable that we shall take advantage of the wonderful, the unparalleled, opportunities now open to us. In this prosperity we will all share.

Fourth—It is estimated that Americans have been spending \$200,000,000 a year in foreign travel and foreign purchases. These travelers, driven out of Europe at the height of the summer season, are now at home, many with well filled pockets. If they are going to spend their money at all, they are going to spend it here. Their thoughts naturally turn to American art and book markets. What are we doing? Sitting still and complaining of hard times last summer, or getting out and hustling to build up a big winter business in our galleries and shops?

Everything is in our favor! Let us all put our shoulders to the wheel with smiling, optimistic faces, and sure faith in the future.

New York Business Man.

New York, Oct. 29, 1914.

OBITUARY.

Gen. Brayton Ives.

A well known figure in art and literary circles passed in the death on Oct. 22, at the age of seventy-four, at his country home, Chelsea in Ossining, N. Y., of General Brayton Ives. He became a collector in early life, and in 1891 sold a collection of ceramics and other art objects for \$150,000. In his library, of over 6,000 volumes, which was also sold, were a number of very rare volumes, including many relating to the settlement of this country.

Hugo Reisinger's Funeral.

The funeral of Hugo Reisinger, who died at Langenselbach last month, and whose remains were brought here by Mrs. Reisinger on her return from Rotterdam last week took place at the Lutheran Church, Madison Ave. and 73 St. on Wednesday afternoon. There was a large attendance of artists, dealers and collectors and an expression of universal and sincere sorrow on the part of those present at the passing of so fine a man, and so sincere and generous an art patron.

PAST AND COMING BOOK SALES.
Thatcher Americana Sold.

The sale of John Boyd Thatcher's collection of Americana began Oct. 22 at the Anderson Galleries. The highest price \$250 was paid by Mr. J. L. Clawson for an emancipation proclamation, with signatures of Lincoln, Seward and Nicolay. He also bought an autograph letter of Paul Jones, written on board L'Orient, Dec. 8, 1780. Mr. J. F. Sabin paid \$147.50 for one of George Washington's war letters, written

to Lord Sterling, Sept. 24, 1777, and \$62.50 for a letter from Benjamin Franklin to Benjamin West. Mr. Charles Hubson gave \$75 for the original ms. of Nathaniel Hawthorne's "Time's" portraiture, "Being the Carrier's Address to the Patrons of the Salem 'Gazette' for Jan. 1, 1838." The total for the day's sale was \$2,557.70. At the second session, Oct. 23, Poe's "Raven," with commentary by J. H. Ingram, and an autograph letter from the poet, brought the highest price, and was bought by Mr. P. F. Madigan for \$125, who also bought an autograph letter of Thomas Paine's to Gov. Clinton of New York dated Dec. 19, 1783, for \$36. Mr. W. C. Hines paid \$23 for an original autograph note of Dolly Madison. The total for the session was \$711.45, and the grand total for the sale was \$3,269.15.

Jennings Book Sale.

The sale of the books collected by the late John J. Jennings, an editor of the "Evening World," was begun Oct. 26 in the Anderson Galleries.

The best prices obtained were for "English and Scottish Popular Ballads," edited by Francis J. Child, Boston, 1884-1892, G. E. Stechert & Co., \$32; large paper edition of Emerson's works, R. M. Adams, \$32.50 and volume of early French engravings, H. Mischke for \$19. The total for the session was \$955.25.

At the concluding session on Oct. 27, Mr. W. Hays paid \$72 for a fine set of W. M. Thackeray's works, published by Smith, Elder & Co., of London. The Kelmscott Press' issue of Sir Thomas Moore's "Utopia," revised by F. S. Ellis and in binding by Rivière, one of only eight copies on vellum was sold to R. H. McCoy for \$37.

A copy of the Boston 1759 edition of the "Massachusetts Acts and Laws" was awarded to Mr. Charles E. Goodspeed of Boston for \$28. Mr. Weis paid \$27 for a set of Robert Louis Stevenson's "Novels and Tales," with illustrations, some on Japan, and W. F. W. Morris gave \$32 for Joseph J. Wecker's "De Secretis," a rare old volume, in calf binding, published at Basle in 1629. The total of the sale was \$2,102.

Stickney-Wilson Book Sale.

Books on Napoleon and the French Revolution, collected by the late Albert Stickney of New York, and scarce books and standard sets from the library of Mrs. C. Wilson of New York, will be sold at the Anderson Galleries, Madison Avenue at 40 St. on Wednesday and Thursday afternoon, Nov. 4-5.

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LONDON LETTER.

London, Oct. 21, 1914.

Post-Impressionism has spread nowadays even to the tea-shop and Mr. Roger Fry's decorations to the Bayswater "Cadena" are now complete. The decorations appeared to arouse the liveliest interest among the customers whose first question, as far as I could gather was invariably "What does it mean?" What it means is apparently nothing more than a naive blending of primary colors, the forms and shapes in connection with which they are used, giving the impression of having been chosen haphazard and having the effect very much of the parts of some child's wooden puzzle, thrown pell-mell into a heap. The stained glass of the roof designs of the ceiling, the frieze and the dado, the rugs and the lampshades are of the same character. The waitress' dresses, are also being designed in Mr. Fry's workshops, and may be carried out on the same lines. The one thing which one may unreservedly admire in the tearoom, is the collection of Omega pottery made in a variety of good, simple shapes and with a fine feeling for tone.

Artists as Soldiers.

Naturalization is going on at such a steady pace that one will soon be puzzled to know how to class various eminent people resident in Great Britain. The latest addition to the ranks of English (?) artists is the Hungarian portrait-painter, M. Philip Laszlo, who has now for many years executed his finest work in the portraiture of London Society women. Artists, it may be mentioned, are coming forward in numbers as members of the United Arts Force, to whom Lord Desborough has lent the beautiful grounds of Taplow Court for camping purposes. John Lavery, Derwent Wood, J. J. Shannon, Blair Leighton, and John Tweed, the sculptor, are among the members and fresh recruits are joining daily.

The Armies Caricatured.

A delightful sense of humor is displayed by Messrs. Yamanaka of New Bond Street in the arrangement of their window, which constitutes at present one of the attractions of the West End. The cloth-covered floor of the window is arranged as a battlefield and the various armies now operating on the continent are represented by battalions of exquisitely carved animals of ivory, crystal, cornelian and other materials. Each cohort bears its appropriate flag and the disposition of the troops is altered daily in accordance with the war-intelligence! The English and French contingents take the shape of imposing elephants, lions, kylin and other majestic animals, while the German and Austrian troops are represented by geese and what appears to be a species of Japanese pig! I need hardly say that every animal displayed is a marvel of exquisite workmanship, so that this novel form of window arrangement is an artistic as well as a topical attraction.

An Art Protest.

London art lovers have drawn up a protest against the acts of vandalism committed in Belgium by the German soldiers, a copy of which has been sent to the American ambassador with a request that it may be brought to the notice of the President of the United States. This document, which has been signed by the most eminent names among our collectors, critics and experts and by the Directors and Principals of practically all our national museums and galleries points out that "the splendid monuments of the Middle Ages which have met with annihilation, are the inheritance of the whole world and that it is the duty of all civilized communities to preserve them for the benefit and instruction of posterity." The signatories include the Duke of Devonshire, Lord Lansdowne, Lord Lonsdale, Sir Hugh Lane, Sir Charles Holroyd, Sir Isidore Spielmann, Sir Sidney Colvin, Mr. Lionel Cust, Mr. Robert Ross, Mr. O. Gutekunst and Mr. Charles Aitken.

The private view of the International at the Grosvenor Gallery was not the usual crowded function and all the better for those who really cared about seeing the pictures, which, however, are not of such an arresting quality as we usually look for from this Society. One of the most striking canvases is a portrait by De la Gondara which in its low tones and masterly drawing stand out boldly amid its surroundings. Philip Connard, Glyn Philpot and Gerald Kelly contribute some clever figure studies in their usual style.

L. G.S.

So far as has been reported no acts of vandalism have been committed upon the works of art in Ghent and Bruges. When a bombardment of the two cities seemed imminent some of the art treasures were removed to places of safety. These include Michael Angelo's statue of the Madonna, from Notre Dame, and the paintings from the Hospital of St. John, in Bruges. The mausoleum of Charles the Bold in Notre Dame was uninjured.

BALTIMORE.

C. H. Walther, a local artist, is exhibiting at the Peabody Galleries in its series of one man shows. J. O. L. writing in the Evening "Sun" says of the exhibition: "It is a kind of résumé of the most recent points of departure in modern art. For this reason there seems to be less of Mr. Walther in these pictures than usual because they are so patently an exploitation of manners and methods. It is not every one who can paint in so many manners and do it so successfully; but the collection is essentially pedagogic. It suggests no expression of individuality. It is inspired by no special idealism, a display of clever technique, untouched by sacred fire.

The thing that Mr. Walther has done best, even though it is obviously suggested by Everett Bryant, is the group of flower pictures. These flowers, vital, naturalistic and having a very actual quality or body, have evidently been painted with love and appreciation; and while not all have the same value, there are many in the group essentially satisfactory and appealing. Nothing, for instance, could be more splendid than the great central panel called "Spiraea," so soft and feathery and with so decorative; nor more charming than a Chinese vase filled with snapdragons.

CLEVELAND.

The Hatch Art Studios and Galleries, 2343 Euclid Ave., were opened Oct. 15. The handsome building, formerly the residence of Mayor Tom L. Johnson, is well adapted to its new purpose, and already a dozen or more studios have been rented, among the tenants being Mr. and Mrs. J. Ernest Dean, just returned from four years work in Munich.

The Inter-Arts Club, a new organization of local artists, writers, musicians, and students of the drama, will meet twice a month at the galleries at the invitation of Mrs. Merrie Luce Hatch, founder of the institution and vice-president of the club. Musicales, literary entertainments, art exhibitions, and dramatic affairs, will be given throughout the season, in the auditorium, formerly the ball room, at the top of the house.

An exhibition of works by local painters, sculptors, and potters featured the formal opening of the building. Dr. Hamerschlag, director of the Carnegie Institute of Technology, Pittsburgh, made the principal address. J. L. French, brother of the late director of the Chicago Art Institute, was the guest of honor.

Paintings from the Ralston Galleries, New York, are shown at the Gage Gallery, Euclid Ave., including examples by Corot, Cazin Dupré, Ziem, Lawrence, Hoppner, Israels, Raeburn, and others. American artists exhibiting in this gallery include Louis Vaillant, of Cleveland, Ben Foster, Bruce Crane, Chauncey Ryder and others.

Jessie C. Glasier.

HARTFORD, CONN.

The Baca-Flor portrait of the late J. Pierpont Morgan has been removed from the galleries of the Morgan Museum for repairs, an AMERICAN ART NEWS correspondent having discovered that the color was "running." The space occupied by the portrait is now filled by a cattle piece by VanMarcke, purchased from the Monsill collection.

An original proof from the large plate, executed by James Barry, from his decorative painting "Elysium," has been purchased in England by C. C. Hoppin of Hartford and London, and is in private hands here pending possible presentation to the print department of the museum.

MEMPHIS (TENN.)

The Nineteenth Century Club is a new art Association whose object is to encourage a serious study of art and its history and thus pave the way for the new art gallery, now under construction in Overton Park. Its officers are Mrs. Alston Boyd, president; Rosa Lee, vice-president; and Florence M. McIntyre, secretary.

A series of lectures and exhibitions have been arranged for the coming season, including a display of contemporary American oils, selected by Mr. William Macbeth, of New York. The club announces its first exhibition of miniatures in the club rooms Dec. 1-10. The jury of selection includes Ora Lee, Clara Sneider, and Mrs. W. C. Johnson; and the hanging committee consists of Mmes Hugh Humphreys, E. W. Morgan, B. F. Turner, and Miss Winifred Miller.

SAN FRANCISCO

An exhibition of original drawings, etchings, and lithographs, by George T. Plowman, is on at the Hill Tolerton Print Rooms. The success of Mr. Plowman as an etcher is interesting to Californians to whom the artist is well known as a practising architect. John Galen Howard writes the foreword to the catalog.

CHICAGO.

Nearly five hundred canvases will be shown in the coming 27th annual Art Institute Exhibition Nov. 3-Dec. 6. Great regret is expressed over the absence of American paintings from Paris this year. The jury of selection is composed of Karl A. Buehr of Chicago, William M. Paxton of Boston, T. C. Steele of Indianapolis, Douglas Volk, J. Waugh and T. Ochman of New York, William Wendt of Los Angeles, painters; and Richard W. Bock and Leonard Crunelle of Chicago, sculptors. The Art Committee includes Charles L. Hutchinson, Frederic Bartlett, Bryan Lathrop, Martin A. Ryerson, Howard Shaw, Frank G. Logan, and Edward B. Butler.

The annual Artian Ceramic Exhibition will open in the Art Institute, Nov. 3.

In The Galleries.

Old and modern pictures are on the walls of all the galleries, and special exhibitions will be opened in November.

The Palette and Chisel Club is giving an exhibition of commercial art in the Athenaeum Building. The majority of the members of this club are painters of pictures who exhibit the important shows of the country, as well as "arrived" illustrators. The club has on its rolls two Prix de Rome winners.

At Roullier's gallery are shown drawings by Bartolozzi, and architectural studies of the Madeleine, St. Michael's, Antwerp of St. Sulpice, the sanctuaries of Ghent and Malines, York, St. Paul and Westminster Abbeys, and others.

The Chicago Society of Miniature painters has been invited by the Phila. Society of Miniature painters to exhibit in the coming display in Phila.

In The Studios.

Carl Albert Buehr has been appointed instructor of advanced classes in painting in the Art Institute school. Mr. Buehr returns to his "native heather" in the acceptance. He is a graduate of the 1894 class of the school, and has lived in Europe for several years.

The annual exhibition of paintings by artists of Chicago and vicinity, has been postponed from Feb. until March, 1915.

Wilson Irvine has returned from Connecticut with many canvases of unusual beauty representing his spring and summer work. Karl Krafft, another promising local artist, has left for the Ozarks, where he will paint during November. Of the work produced by Mr. Krafft in these mountains last year, shown at the Palette and Chisel Club, more than half was sold within a few days.

H. Effa Webster.

PHILADELPHIA.

Great interest was aroused in art circles this week by the proposition of Harrison S. Morris that the stockholders of the Pennsylvania Academy should co-operate with the city in a plan to amalgamate the interests of the Academy with the proposed Art Museum. Mr. Lewis, president of the Academy, refuses to discuss the question.

It was pointed out by men interested in the Academy that Mr. Morris, in advocating a trusteeship of three to look after the interests of the city, himself must be one of the trustees. In return for this he will give the 400 shares of stock he holds to the city.

Mr. Morris said, in announcing his plan, that the directors of the Academy voted treasury stock at the election, an action which he said is "clearly illegal."

This Clarence Zantzinger, a member of the board of directors denied.

It was noted, in answer to E. Burgess Warren's suggestion that the Academy stock was not worth \$25 a share, that the stock had been sold in the open market and had a more or less fixed price, near \$25 or so, and hence had more than a nominal value.

This week Mr. Morris' offer, it is understood, will be brought to the attention of the city authorities, with a view of having the matter properly considered.

Commenting upon the question the "Public Ledger" says editorially: "Any plan which would bring the Academy and the municipality into closer relations should be welcomed by all who have the progress of the city at heart. Such a plan, however, must be brought forward in good faith and must be divorced from every element of personal controversy. The overtures for a genuine co-operative union should come from the Academy itself and all the negotiations should be in the hands of men with disinterested and single-minded devotion to the art interests of the community."

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BOSTON.

Boston is, in a way, holding its breath, artistically until the delayed opening exhibition of the "Guild of Boston Painters" takes place. The Club House is not yet ready, although the local masterpieces (?) are! It is rumored that the conservative element in local art circles will be considerably jarred when it discovers, as it may, that its own painters, paint so well. It has long been the fashion here to extol at the expense of the living and resident ones, the average millionaire being a little too recent with his money to have had the opportunity to acquire works of mellow significance, hence the more glory to the small class of the elect who has them. A show with the best works of the Boston painters hung side by side will be an innovation, jealousy by the local organizations heretofore having prevented any such coruscation of genius.

Three paintings loaned by Mr. Paul J. Sachs of the Harvard class of 1900, of New York, have been placed on temporary exhibition in the gallery of the Fogg Art Museum, Cambridge. One of these is a portrait of Martin Luther, dated 1546 and with the dragon crest signature of Lucas Cranach, but in all probability a work of his school. The other two pictures are Siennese 15th century works. One a Madonna and Child, by Francesco di Giorgio, and a charming illustration of his dainty manner; the other a painting of St. John the Baptist, attributed to Giovanni di Paolo.

Harold C. Dunbar exhibits in the Belmont Public Library, European subjects.

Miss Anna V. Hyatt, whom Boston claims as one of her gifted women sculptors, is working in her Annisquam studio on her statue of Joan of Arc, for a New York public park. The original statue in plaster was shown in the Paris Salon of 1910, but Miss Hyatt has expressed her intention of beginning again and doing the work over.

John Doe.

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Arlington Galleries, 274 Madison Ave.—Children landscapes by Arthur Helmsby.
Berlin Photographic Co., 305 Madison Ave.—Paintings and stage decorations by Leon Bakst. Drawings, Paintings and Grotesques by Herbert Crowley.
Daniel Gallery, 2 West 47 St.—Watercolors by Charles Demuth to Nov. 4.
Folsom Galleries, 396 Fifth Ave.—Works by American Artists.
Goupil Galleries, 58 West 45 St.—Monotypes and original etchings in color. Bronzes by Rembrandt Bugatti.
Hispanic Museum, 156 St. and B'way—Spanish art, etc. Daily and Sunday, 10 A. M. to 5 P. M. free.
Keleian Galleries, 709 Fifth Ave.—Persian potteries and Chinese hangings.
Frederick Keppel & Co., 4 East 39 St.—Etchings by Bone, Cameron, Lepere and Zorn to Nov. 14.
Macbeth Galleries, 450 Fifth Ave.—Opening Show American oils to Nov. 16.

Metropolitan Museum, Central Park at 82 St. East—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays, 25 cents. Free other days. Morgan collection on public view.

Montross Gallery, 550 Fifth Ave.—Opening exhibition of recent American oils.

Municipal Art Gallery, Washington Irving High School, 16 St. and Irving Place.—Exhibition of the work of the Hertel Looms.

National Arts Club, 119 E. 19 St.—Ninth Annual Exhibition of the Books of the Year—Nov. 4 to Nov. 27.

New York Public Library, Print Gallery, (Room 321).—Etchings and engravings by J. F. Millet, to honor Centenary of Artist's birth. Stuart Gallery (Room 316).—Recent additions to the Print Collection. Room 322—English 18 Century prints bequeathed by John L. Cadwalader.

Pietro Studios, 630 Fifth Ave.—Exposition and sales of Art Works arranged by Mr. W. H. Nelson, editor of the International Studio, for the benefit of European war victims, Oct. 28 to Nov. 10.

Reinhardt Galleries, 565 Fifth Ave.—American Oils.

Society Library, 109 University Place—Prints and Maps of Old New York.

CALENDAR AUCTION SALES

Anderson Auction Company—Anderson Galleries, Madison Ave. and 40 St., Books on Napoleon and the French Revolution collected by the late Albert Stickney of New York, and scarce Books and Fine Sets from the Library of Mrs. C. Wilson of New York and other consignors, afternoons of Nov. 4 and 5.—Fine Books and Great Rarities from the Library of Mrs. J. F. Lovejoy of Pittsburgh, Thursday and Friday afternoons, Nov. 12 and 13.—Books, Autograph Letters, Original Manuscripts, Portraits, and Curios from the library of the late Robert Louis Stevenson at Vailima, Samoa, on exhibition Nov. 16 to sale, Nov. 23-25.

Metropolitan Art Association—Anderson Galleries, Madison Ave. and 40 St., Two Collections of European and Oriental Art Objects, consigned by Andrew Jackson of New Rochelle, N. Y., William L. Richard of Shanghai, China, and the estate of Dr. F. F. Sellew of New York, now on exhibition to sale on afternoons of Nov. 12-13.—Private Collection of Antique Chinese Porcelains, Jades, Crystals, Wood Carvings, Embroideries, Paintings, also Antique Chinese Rugs and Three Great Palace Screens of extraordinary merit, the property of M. Charles Lecheret of Caen, Normandy, France, on exhibition Nov. 7 to sale in six sessions beginning Nov. 18.

NOTES OF ART AND ARTISTS.

The retrospective collection of canvases by Birge and Alexander Harrison, shown in Chicago, Buffalo, St. Louis, Toledo, Detroit, Pittsburgh, Washington, Philadelphia and New York last season, and which is now exhibited in the Worcester (Mass.) Museum, will be shown this season at the Nashville Art Association Galleries in Nashville (Tenn.) in November, at the John Herron Institute, Indianapolis, in December, and at the St. Paul Institute in January, 1915.

Mr. J. E. D. Trask, Chief of the Department of Fine Arts of the Panama-Pacific Exhibition is in New York, stopping at the Hotel Vanderbilt.

Mr. Trask, in a letter to the Boston "Transcript," denies the report that DeCamp and MacKnight have resigned from the New England advisory committee of the Fine Arts Department of the San Francisco Exposition for the reason that the majority of the committee had voted Tarbell the reservation of a special gallery for a one man show.

"For the department's action in this matter," says Mr. Trask, "no committee is responsible as no committee was consulted."

Wilhelm Funk, after nearly two years stay abroad, during which time he held several successful exhibitions and executed a number of important portrait commissions in London, Paris and Germany, finding his occupation in Europe gone, on account of the war, returned on the Olympic last week, and is at his old studio in West 42 St.

Mme. Marie Apel one of the most successful of younger English sculptors, and who has exhibited at the Royal Academy and done several striking busts as also some important commissions for fountains for the sons of the late W. H. Gladstone, arrived from London last week, and has taken the studio formerly occupied by Mrs. Benjamin Guinness at No. 3 Washington Square, for the season. Mme. Apel's work will probably be seen at the season's exhibitions. She has contributed an effective small bust of a Slav girl to the present Red Cross artists exhibition at No. 930 5th Ave.

The Studio Club of New York, 35 East 62 St., will open its series of winter lectures and receptions, to be held Sunday and Monday afternoons through the winter, on Sunday, Nov. 1st, at five P. M. The Rev. Dr. G. A. Johnston Ross will speak at the first one. All artists and students of the various arts are cordially invited.

Edward W. Deming and Mrs. Deming, with their six children, have returned to their Macdougal Alley Lodge of Eight Bears from Louis Hils' studio in Glacier National Park, and the camp where they lived later among their adopted brethren, the Blackfeet Indians.

The Burroughs Nature Club presented to the Board of Education on Oct. 24 in the assembly room of Public School, No. 188, at Lewis and East Third Streets, a bronze bust of John Burroughs by C. S. Pietro. The naturalist is shown with bowed head as if examining some object on the ground. Mr. Pietro spent a summer with Mr. Burroughs at the time he was commissioned by Miss Helen Gould now Mrs. Findlay J. Shepard to model a bust of him for presentation to the Museum of Natural History.

After three years spent abroad, principally at their villa in Rome, and in Germany, John R. Fry and Georgia Timkin Fry returned a few weeks ago to their Gainsborough studio. They had painted a considerable number of pictures in preparation for an exhibition which was to have been held in Paris this coming winter, but which, owing to the war, they were obliged to leave in Italy. Mr. Fry is now at work upon a large composition, "Paolo and Francesca," which includes a number of figures.

Mr. Henry J. Davison will repeat, by request the successful series of illustrated talks on color given by him last winter at his studio, 15 East 40 St., and elsewhere under distinguished patronage. The talks, entitled, "facts about color" have been entirely recast and a wealth of illustrative material added. The illustrations consist of fabrics, wall hangings, woods, curtains, carpets, rugs, painting, photo sketches, blue prints, color diagrams, and stereopticon views of beautiful interiors, thus enabling the working out of decorative problems before the audience. Subscription to the course is \$10.00.

Robert Hamilton has returned from his summer studio in Berkshire, Mass., and is sketching in New Jersey.

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